

CHENEY  
SILKS



## BYZANTIVM



### How Enrico Dandolo Brought the Renaissance to Venice

**J**EFFREY de VILLEHARDOUIN, chronicling the Fourth Crusade, tells how a man past 80, feeble and well-nigh blind, but indomitable in spirit, was largely responsible for the Renaissance in Venice.

This was Enrico Dandolo, elected Doge in 1193, what time Fulk of Neuilly was preaching the Fourth Crusade. Dandolo granted the aid of the Venetian Armata to the Crusaders. The expedition left Corfu on the Eve of Pentecost, 1203, to restore to his throne Isaac Angelos Comnenos, Emperor of Byzantium. Comnenos could not pay his debt to the Venetians so Dandolo seized works of art, jewels and reliquaries which were transported back to Venice — among

them the four bronze horses that now adorn St. Mark's Cathedral.

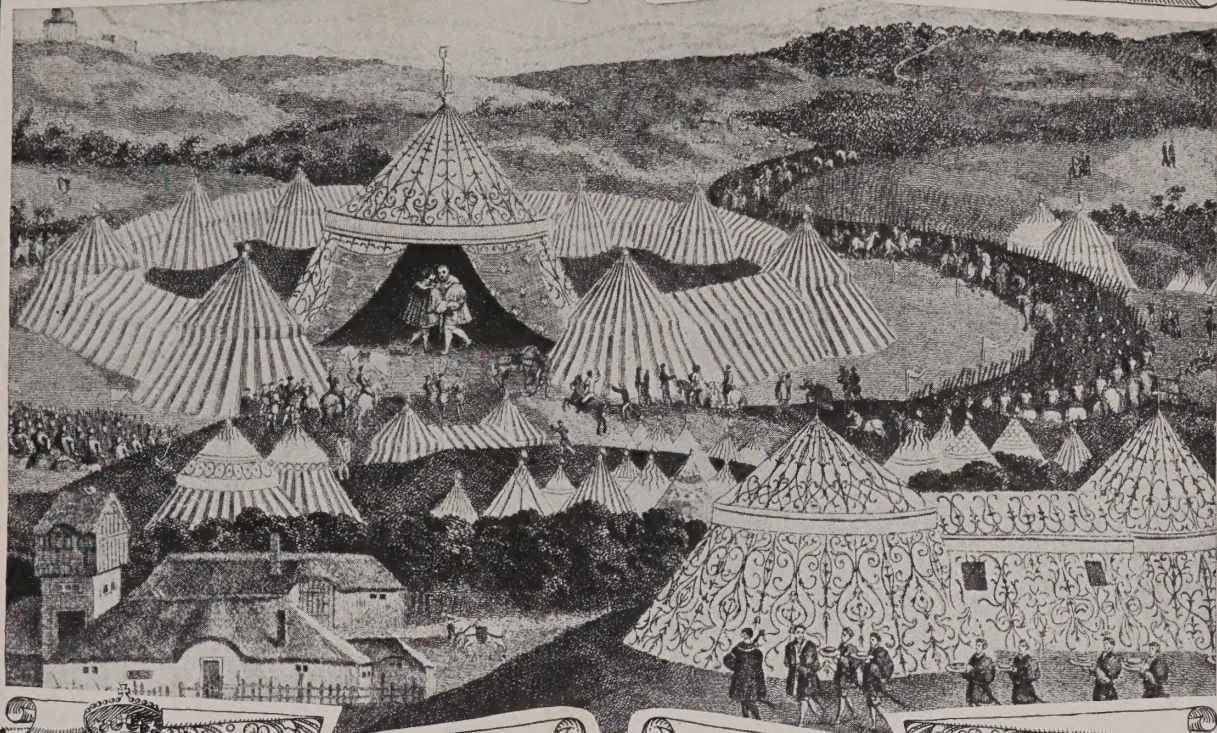
To view these priceless treasures came artists and artisans from all over Italy and France who copied and adapted and transformed the basic Eastern ideas; and thus was developed in the western world what is now known as the Venetian Renaissance.

History is full of incidents such as this, that lend a deal of fascination to the study of original sources carried on by Cheney Brothers in order that the fabrics they produce may be as authentic in design as they are excellent in craftsmanship.

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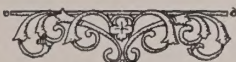
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*Le Champ de Drap d'Or*

*From the ancient painting by  
James Bassire in the Private  
Apartments of Windsor Castle.*



### *The Field of the Cloth of Gold—and After*

**W**HILE the historic meeting of Henry VIII and Francis I on the Field of the Cloth of Gold in the summer of 1520 marked the end of the Middle Ages, it also inaugurated a new development in the realm of fine arts.

For there on French soil near Calais, says the *Sieur de Fleuranges* in his *Memoirs*, was erected "a pavilion richly hung with tapestries and cloth of gold of the most sumptuous." Wonderful costumes gave a blaze of color to the fete, "velvettes, tinsins, satins, embroidered and crimson satins."

AND as it was under Francis that the French Renaissance reached its zenith, so to the Field of the Cloth of Gold, where according to de *Fleuranges*, Francis "presented his royal cousin with great gifts at parting," may be traced a new impulse to British culture and much of the artistry now identified with Tudor England.

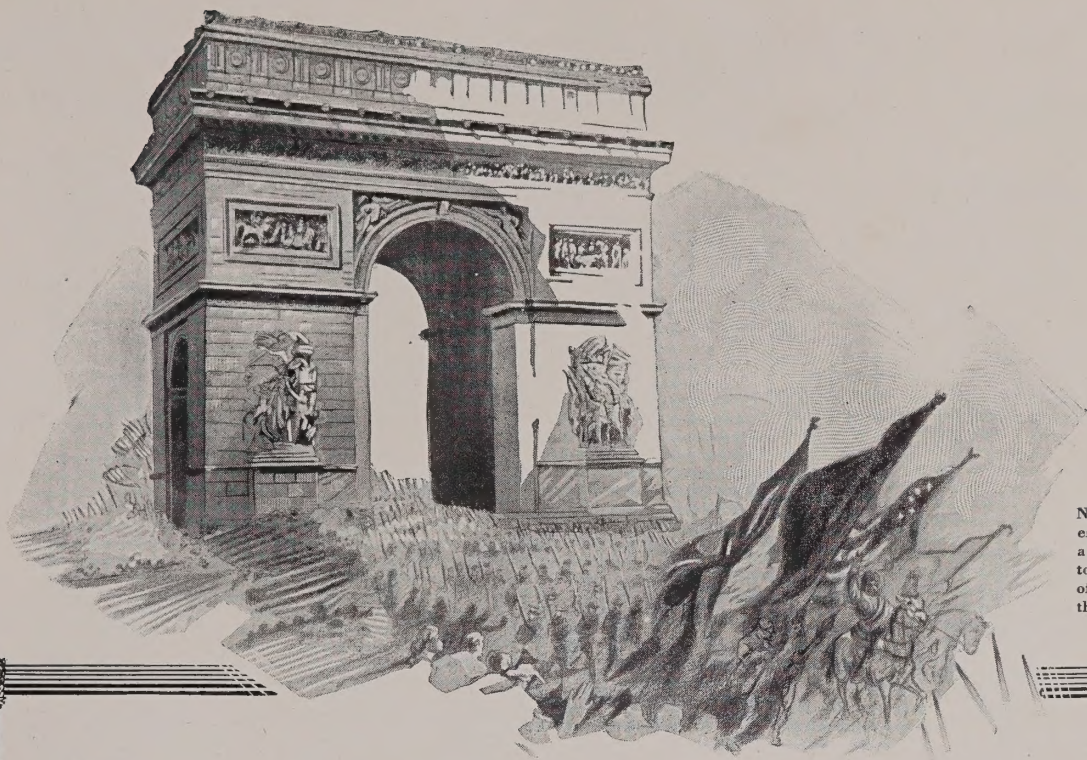
It is just such bits of information gleaned from old-time writers that lend added interest to the study of original sources conducted by *Cheney Brothers* in order that their fabrics may be as thoroughly correct in design as they are worthy in craftsmanship.

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Napoleon's Arc de Triomphe—  
erected by him who conquered  
a world . . . . . and standing  
today as the world's symbol  
of triumph over him who  
threatened again its freedom.

# La FRANCE

**M**ILLIONS of American men drawn from all classes, all professions, many industries, have battled on French soil . . . have shared as brothers, with the men of France, war's horrors and its triumphs.

And if History indeed repeats itself, the hearts and minds of those Americans will bear forever the stamp of what they saw and heard and felt in France. Their contact—in circumstances inducing more than usual receptiveness—with French thought, French art and architecture, must bear fruit.

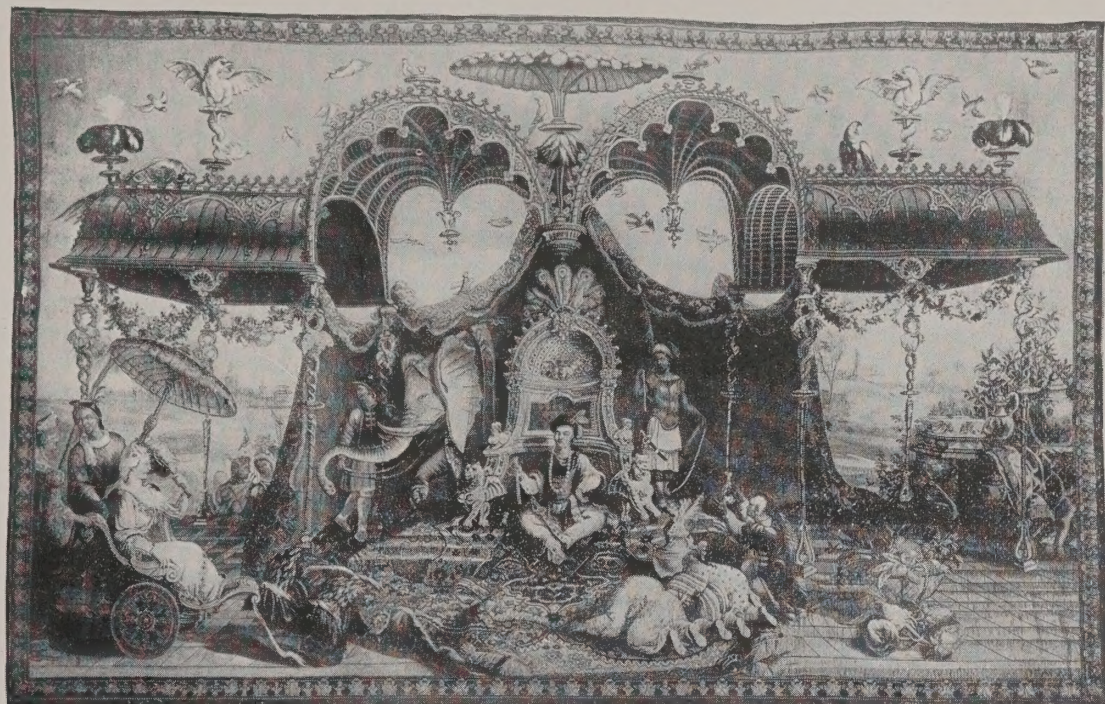
And touched by the Genius of France, these men are now returning to their former spheres. And we, who remained, cannot escape their influence—we must be, and are ready to receive, and to follow, the dictates of the Genius of France.

Cheney Silks have hitherto won acceptance for authenticity because of their harmony with the master creations of past periods, therefore one may always find among the host of lovely Cheney fabrics many which truthfully interpret the newer trends which the world is yet to witness.

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*Beauvais Tapestry after Vernansal, a representative specimen from the early part of the Epogue Louis Quinze*

## *How the Chinois Came to France*



HEN, in 1685, Louis Quatorze sent his mission to the Emperor's Court at Pe-King, he opened wide the door for the entrance into France of Chinese Art, then in its fullest flower.

But nearly a century later, when about 1765 the Manchu Emperor, Ch'ien Lung (Fourth of the Ta-Tsing dynasty) authorized the artists of the French mission, then at his court, to commemorate his victories by executing a suite of six designs, which were carried to France and reproduced by the best engravers of the epoch, the vogue of the Chinois reached its zenith.

So close became the association between these two great empires, that the arts of China won lasting influence in French architecture, as shown by the Pagode de Chanteloup; in textiles as manifested by the wonderful d'Aubusson tapestries after *Le Prince*, and in decoration as manifested by Watteau on his panels decorating the *cabinet* of Louis Quinze.

Always have the artistic impulses of the world been vivified by contact with the genius of France. And in this connection it is significant to note that, at a time when the great democracy of America is united as never before with the democracies of France and of China, Cheney Brothers are producing in the United States, silken fabrics reflecting the designs of *La Chinoiserie* in the great periods of Louis Quatorze, Louis Quinze and Louis Seize.

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## *Why Style Changed in the Later Eighteenth Century*

**I**T SEEMS a far cry from the art surrounding Marie Antoinette at le Petit Trianon to the art of the French proletariat in the late 18th Century. Yet the same thread of influence ran through both.

Europe had become familiar with the Roman classic period through the excavations at Herculaneum after 1738; at Pompeii after 1848. And the exploration of Greece by Stuart and Revett in the later 18th Century had presented Greek architecture for the first time to the modern world.

In France these classic discoveries reacted upon an especially receptive mental attitude, for Athens had been a democracy, and since the masses of France were at this time seething with the spirit of liberty and fraternity, the simplicity in art of this ancient

republic made a profound appeal. Artists, architects and decorators were carried away by the pure forms of Greek beauty and even the court welcomed a change from the oppressive magnificence of the past. Thus Marie Antoinette in her milk-maid costume, and Diderot with his middle-class affiliations, were essentially influenced by that same fever for classic simplicity which infected the common people.

Now that democracy has again been triumphantly victorious, it is but natural that the chaste and simple art which so beautifully expressed the democratic spirit of the past should influence us of the 20th Century. That such art has been authoritatively interpreted in various of their decorative fabrics, Cheney Brothers can confidently affirm.

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## Early American Independence in the Decorative Arts

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AS early as 1700, local American manufacturers were making furniture which had no counterpart in England. In New York, New England and Pennsylvania was developed a typical American style, which well expressed the domestic spirit and simple dignity of the people.

While it is true that much New England architecture reflected the English taste of Queen Anne's time, another element was introduced by the Dutch, who had settled in New York. And these elements were blended by Colonial conditions not found in the mother countries. For example, the majority of New England dwellings were heated by one large fireplace in the kitchen, which also was the living-room. Consequently, "hot faces and cold backs" made fire screens necessary — also wing chairs. The latter were upholstered all over—later types having valances to cover the straight legs which had supplanted the earlier "bow-legged" types with claw and ball feet.

The inventories of the period tell fascinating tales of Colonial draperies; of "China curtains trimmed with India silk"; of "damask bed-curtains"; of "green silk bed-spreads" and "purple silk quilts."

And so, it seems natural that American thought should turn to our own past for decorative inspiration. And natural, too, that Cheney Brothers should reflect that earlier spirit in many of the beautiful designs which embellish their Upholstery and Decorative Silks.

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WASHINGTON AND LAFAYETTE AT MOUNT VERNON

## *A Renaissance of French Taste in America*



*Lafayette*

OF the good taste and wealth of the United States in 1781, we have ample testimony. We know that *General Washington* was very receptive to the newest arts and styles, so we are not surprised to learn that in 1790 he purchased two large mirrors and a bureau from the French Minister; that he considered with great care the placing of French furniture and draperies in his Philadelphia home, and that he responded to the spirit of the French in art as well as in the politics of the period.

A further impetus was given to the diffusion of French art when, in 1815, *Joseph Bonaparte* settled on an estate near Bordentown, New Jersey, and filled his house with the beautiful products of his motherland.

Between 1781 and 1917 an interesting parallel can be drawn. It was in 1781 that *Lafayette*, *Rochambeau* and *Washington* united before Yorktown. It was in 1917 that *Pershing*, speaking before the patriot's tomb, addressed it: "Lafayette, we are here!"

It seems safe now to prophesy that 1917 will prove, as did 1781, the forerunner of a renaissance of French art influence in America—an influence which, in so far as silken fabrics are concerned, *Cheney Brothers* are particularly well fitted to interpret.



*Rochambeau*

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*The Coronation of Napoleon at Milan on May 23, 1805*

## *When Napoleon Crowned France with Laurel*



**BEFORE** the reign of Louis XVI was over, there had dawned in France a certain period of seriousness—precursor to the Revolution—which induced many to seek their ideal in the serene austerity of Classic Art.

Cabinet makers, designers and painters all began to omit elaboration and to simplify form and color.

The new art was greatly stimulated by Napoleon's introduction of Canova and particularly by the antiquities which he brought from Italy after his famous Italian campaign.

Imbued with a genuine love for the old Greeks and Romans, Napoleon promoted the Classic in every way. Architecture, painting, fabric making, ceramics, and court decoration, all bore witness to the despotic dominance of the Classic convention during that brief but exquisite "Empire" period which adapted so brilliantly the master arts of Italy and Greece.

The assumption of the Lombardic Crown by Napoleon (pictured above) seems an apt visualization of the blending of these two great classic periods—one of those historic incidents so intensely interesting to all who base modern adaptations or reproductions on a faithful examination of original sources.

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## The Classic Revival in England

OF *Robert Adam* it is said, that "Single-handed he turned the tide of style," causing the impulse of his age to veer from Rococo to Classic.

We usually speak of the "*Brothers Adam*," but it was *Robert*, second of the four brothers, to whom the artistic impulse bearing the *Adam* name is due. The family was Scotch, and as the Scotland of their day was nearer in feeling to France than to England, it was natural, in 1754, that *Robert Adam* should begin his search for inspiration in France. There he found the beginnings of a new artistic era, having its origin in the classic remains and relics of Italy.

It was in the application and development of the movement already under way in France that the *Brothers Adam* found the full expression of their genius.

And it is the full spirit, not only of the *Brothers Adam* but of the source from which their inspiration came, that has been preserved today in many of the lovely silken fabrics produced by *Cheney Brothers*.

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MÉDAILLE DE FRANÇOIS I<sup>er</sup>, par BENvenuto CELLINI.



## *An Episode of the French Renaissance*

At the order of Francis I, greatest of the Valois, Benvenuto Cellini was summoned to the Court of Paris, there to produce the miracles of his art which were astonishing Italy. Writes Cellini, "We found the king's court at Fontainebleau. I went to his Majesty with a basin and jug which I had made, and when I had come into his presence I kissed his knee, and he gave me the most gracious reception."

The name of Francis I is associated with the culminating moment of the Renaissance. The wars of Charles VIII and Louis XII, though they dealt a death blow to Italy, brought new artistic life to France. French warriors returned from Italy with the wonders of Southern Europe on their lips and her treasures in their hands. So that at the time of Cellini's arrival in France in September, 1540, French palaces had become fitting shrines for the works of such a master, as well as for the sumptuous furnishings that formed part of the loot obtained in the Italian wars.

The American soldiers of the Twentieth Century, in turn, have lived for a brief time in the atmosphere of French art. Is it not natural that they, too, should acquire a discrimination which will influence all with whom they come in contact and thus spread an appreciation of that "touch of French genius" which marks so many of our exquisite silken fabrics?

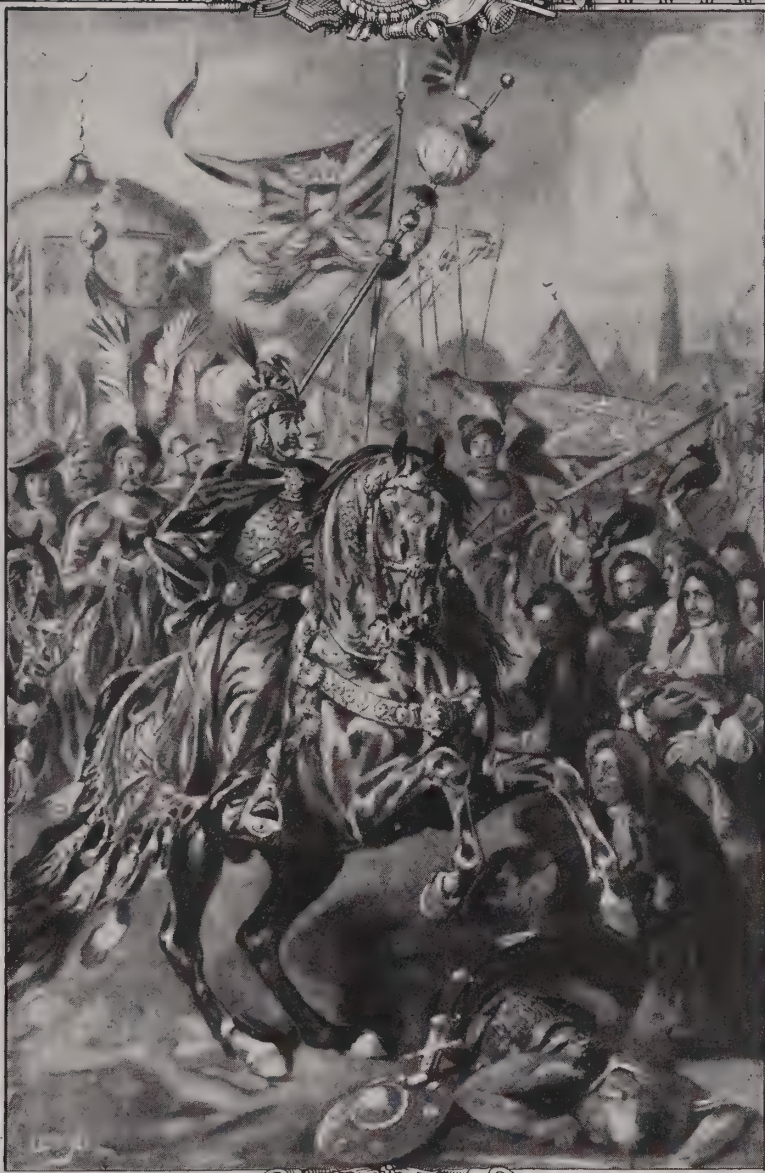
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*Jan III Sobieski*

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### *How One War Spread the French Art Influence*

**B**y temperament and by education, Jan III, Sobieski, was an Occidental—in sympathy with the ideals of Western Europe. This Occidentalism influenced him to the two greatest acts of his career; the rescue of Vienna from the Turks in 1683, and through this—because the Vienna of the time was dominated by the French—the introduction into Poland of French Art; each act far-reaching in its effect upon European culture.

Prior to the reign of Sobieski, Poland had been dominated by the art influence of the Italian Renaissance. But when Desportes and other

French painters came to the Polish court in the train of Sobieski's French generals, the art of France subtly displaced that of Italy and allied itself with the immature native art of the time. So was born a new art form, expressing at once the gorgeous semi-barbarism of the Orient and the subtle luxury of Versailles.

Just as in the 17th Century, a period of war was followed by a period of artistic revival, wherein the French influence predominated, so today, may we expect that the artistic influence of France will follow close upon her contact with the armies of other lands.

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*Inigo Jones, after an engraving made from a portrait by Van Dyck*

## INIGO JONES—PRECURSOR OF THE MODERN ARCHITECT

**I**NIGO JONES, the first Englishman to raise architecture to the realm of fine arts, was of many-sided abilities indeed. Termed after the fashion of his day, "Surveyor"—or, as we would say, architect—with "three shillings a day for his pay," he was greatly in vogue as a "Devyser of Masks." He was arbiter of taste, too, to the England of his time.

Jones was fired by the touch of the Italian Renaissance, whose spirit—born of Rome's ancient ruins—was freed to the world of beauty by such architects as Bramante, Barbaro, Sansovino, Sangallo, Michelangelo, Raphael, Urbino, Scamozzi, and "above all, by the great Palladio."

To the last, particularly, was Jones indebted, and to the dreams achieved in stone by this supreme Italian architect may be traced the adaptations of the Englishman—which he harmonized to a single motif and bent to the spirit of his own conceptive genius.

So was conceived the Banquet House at Whitehall—his great work—which was to be but part of a still greater structure. No stone of this, however, was ever laid; for Jones had misjudged the purse of James as well as of his son, Charles—neither of whom was able to bear the burden of the architect's magnificences.

Inigo Jones made possible a large fruitage of British architecture. He emancipated it from Gothic tradition, touching with classic feeling all that he created and turning the previously unyielding rules of Italian art to British forms without sacrificing either the spirit or the principle.

In much the same manner, Cheney Brothers constantly produce fabrics which, while following with the utmost accuracy the spirit and principle of authentic documents, are perhaps better suited to American interiors. And this, for the reason that in them the older art forms have been successfully Americanized.

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## *A French Woman's Influence on the Art and Industry of England*

**T**HE Revocation of the Edict of Nantes—so tremendous in its effects upon the art of Jacobean England—has been ascribed by Baird, the historian, to the religious zeal of a woman. She was Françoise d'Aubigné, Madame de Maintenon; and through her influence it is probable that there came about the greatest emigration of artist and artisan in the history of France.

The story of Madame de Maintenon is one of the romances of human record. Born in the precincts of a prison and married at the age of sixteen to an aged and crippled poet, she lived to be, for thirty years, the wife of the greatest Monarch of his time and the most potent influence in France.

The very ministerial councils were held in her chamber, where she occupied herself with

needlework; and within a little after a year of her marriage her desire for the conversion of all France bore fruit. Louis, "greatly troubled by the condition of his soul's devotion" revoked the Edict of Nantes and so denied religious freedom to the unorthodox. Immediately Huguenot craftsmen poured into England. Skilled designers tided there, bringing with them the decorative styles of Louis XIV, characterised by rigidly balanced details, realistic interpretations of flora, a juster modelling of lights and shadows, more marked and accentuated tone contrasts. And they brought, too, great treasures of damasks, brocades, and velvets, to match the tapestries, furniture, painting and architecture of the period.

Thus it is that in the Cheney Upholstery Silks of the Period Louis XIV, one finds various that may be employed to unusual advantage in the embellishment of late Jacobean interiors.

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ELIZABETH

## HOW AN ITALIAN GAVE THE IMPETUS TO WHAT BECAME ELIZABETHAN STYLE

IT was in Tudor times that Elizabethan art had its origin; and to an Italian, Torrigiano, it might be said to owe its birth. On the invitation of King Henry VIII he came to England and there designed one of the most beautiful of human monuments—that to King Henry VII, in Westminster Abbey. Unknowing, the Italian artist had planted the seed of Elizabethan decorative art.

This Torrigiano was a picturesque braggart who boasted of "having broken the nose of the divine Michelangelo himself," and for many years he worked in England with such Italian craftsmen as Girolamo da Trevigi, Giovanni da Majano and the Florentine sculptor, Rovezzano. Together they imbued English art with the fanciful richness of the Italian Renaissance: a style which afterwards—becoming qualified with French, Flemish and later British influences, culminated during

the reign of Elizabeth in what is known as the Elizabethan style.

The reign of the Virgin Queen marked a golden period in British art. With the destruction of the Spanish Armada had entered a sense of security among the people. A growing refinement came—a flow of new wealth too, which, tiding from new, distant lands touched the imagination of the nation. It flowered into a love of beauty, becoming reflected in rich and profuse ceiling decorations, in magnificent staircases, in elaborately carved chimney pieces, in the dark, rich tapestries, velvets and damasks of the period.

Now, after our own great war, is it too much to suppose that a great vitalization will come to the decorative art of this country? Indeed it already seems foreshadowed in many of the decorative silks produced by Cheney Brothers.

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THE KING AND QUEEN'S BATHS, INCLUDING THE GREAT PUMP ROOM, AT BATH

*In the niche on the right-hand side is a Statue of King Bladud, supposed to have been the first discoverer of these Baths 863 years before Christ*

## When BEAU NASH ruled PLEASURE in BATH

OF all the gamesters of Georgian days the most appealing and perhaps the most famous was the celebrated Beau Nash. Elected Master of Ceremonies at the Spa of Bath in 1710 "he gloriously filled the post for upwards of fifty years," becoming the arbiter of fashion, the very social sun about which Bath gentility revolved. He it was who made the Pump Room the rendezvous of the socially élite; he who inaugurated the jaunts to Spring Garden and the private breakfast parties where people of fashion danced the minuet or the cotillon on closely shaven lawns.

Nash lived in a picturesque age, the age of "macaroni" and "buck," of "Corinthian and Coffee-house," an

age when it was deemed an honor for noble and gentleman to "put up their daddles" with a professional boxer.

The stately homes of the time were furnished with the graceful card-tables, comfortable chairs, substantial chests and cornerpieces of Chippendale, who, being influenced by Chinese and Gothic art-forms, voiced his inspiration in many noble shapes of furniture; and with peculiar aptness in the so-called Chinese-Chippendale types.

In this connection lovers of the master should be interested to know that Cheney Brothers have embellished various of their Silks with designs of Chinese inspiration—particularly well-fitted to decorative schemes where the Chippendale style is the key-note.

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VIEW OF ST. PAUL'S CHURCH AND THE BROADWAY STAGES, N.Y. 1831.

## DUNCAN PHYFE, his FURNITURE and its APPROPRIATE SETTING

IN 1795, Duncan Phylfe, in his shop at 194 Fulton Street, New York — now the site of the mighty Hudson Terminal Building — made the first American furniture which achieved a real renown. He wrought personally his best pieces for a small and wealthy clientele; yet exquisite as they were his struggle for success was a hard one. Toward 1799 he was threatened with bankruptcy — and rescued from it by Mrs. Langdon, a daughter of John Jacob Astor.

Phylfe's insistence upon quality was the cause of many of his business troubles. He would use only the finest Cuban and Santo Domingan woods. His attitude was such that it caused the West Indian exporters to speak of their choicest timbers as "Duncan Phylfe"

logs, and to mark them with his initials. Phylfe is said to have paid as high as \$1,000 each for some of them.

His furniture is intimately associated with the charming interiors of the Adam-Sheraton period — a period that has inspired many of the Upholstery Silks produced by Cheney Brothers. And these silks in their design are in faithful keeping with the spirit and artistry of the Brothers Adam as well as that of their famous protegee, Angelica Kauffman.

Thus it is that those who are the fortunate inheritors of some lovely pieces of Duncan Phylfe, or who possess replicas of them, may find in Cheney Decorative and Upholstery Silks designs that will enhance the beauty of such prized possessions.

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MEDALLION OF WASHINGTON

*Designed by Samuel McIntire and hand-carved  
by him on wood in 1802*

## Samuel McIntire and the Salem Period

AS New England was a center of American Colonial style — so was Salem the architectural center of New England. It was the home of those super-carpenters who combined the present professions of architect, contractor, builder, decorator and artisan.

Among such, *Samuel McIntire* was dominant. He was born in Salem. He lived and died there; yet, confined as was his environment, his work indicates no shadow of technical inferiority. The artistic descendant of *Inigo Jones*, *Sir Christopher Wren*, *Grinling Gibbons* and the *Brothers Adam*, he was also their peer in originality.

His fame rests rather upon the graceful embellishments which he introduced into and about his houses than upon the houses themselves —

the square, three-story mansions of a period when large families were fashionable. It was his doorways, his window-frames, his cornices, his gate-posts and his incomparable interior woodwork which were significantly beautiful.

The Salem Period which might well be called the *McIntire* period (1785 to 1810), reflects the influence of *Robert* and *James Adam*. Interiors are properly furnished after the manner of *Duncan Phyfe* or *Sheraton*, with drapery fabrics suggestive of the *Adam* Period in England or the *Louis Seize* Period in France.

Now that the return to Colonial styles is so marked, is it not fitting that silks embodying this decorative spirit should be created by Cheney Brothers—expositors themselves of the American tradition in art?

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*Statue of Lorenzo de' Medici, by Michelangelo, in the Medici Chapel, Church of San Lorenzo, Florence*

## "THREE GOLDEN BALLS"

THE origin of the ball-motif in decorative art and also in the accepted sign of pawnbrokers has been the subject of many speculative theories. It seems clear enough, however, to the student of Heraldry. He traces it to the pill of the apothecary who was the original "Medici", and so to the coat-of-arms of the great Medici family, those sublimated Florentine money-lenders whose agents were set in sixteen European capitals. Incidentally an interesting side-light is here discovered.

These agents combined the occupations of goldsmith, pawnbroker, banker; and to guide unlettered clients to their shops what could be more characteristic than to adopt a part of the Medici coat-of-arms? Or more natural that, in later days, the ancient pawnbrokers should display the sign of the Blue Ball, the Gold Ball, the "Three Blue Bowles", or even the "Three Golden Balls" familiar to our own streets?

To return to the field of decoration: the ball motif is not difficult to understand. Besides being the greatest of money-lenders—often taking from bankrupt nobles, fabrics, paintings and works of art as collateral for their loans—the Medici were unrivalled patrons of art and learning. Illustrious painters and sculptors, distinguished craftsmen thrived in the generous noon-tide of their prosperity. Is it unnatural that the coat-of-arms of such great givers should be in part incorporated into beautied form?

Even Louis XI of France, himself, gave recognition of the potency of the Medici activities by conferring upon Piero, one of the Medici, permission to stamp the very lilies of France on one of the balls of the Medici coat-of-arms. So came the humble pills of the apothecary to become apotheosised in kingly edicts and on the walls of art; and so too, in Cheney Silks reflecting the spirit of the Florentine Renaissance.

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*An engraved portrait of Charles I, by William Hole. Finished in 1625 the year of Charles' accession to the throne.*

## CHARLES—"SAINT AND MARTYR"

THE Jacobean period of decoration has been called the most distinctly national of the English periods; for while largely inspired by low country models, it was yet developed originally by English craftsmen. And these had displaced the foreign workers of Elizabethan times.

The Jacobean period was ushered in with James I, "The Wisest Fool in Christendom;" but not until the time of Charles, "Saint and Martyr," were its possibilities of beauty fully developed.

Charles was the spirit of its efflorescence. He, like Francis I and Lorenzo the Magnificent, loved beauty for its own sake. Indeed, he was himself a craftsman, saying of himself, "I believe I could make my living by any trade save that of making hangings." The friend of Rubens, the patron of the brilliant Van Dyck, the purchaser of the Raphael cartoons, he was a connoisseur who was also a king—and yet a

king, alas, "who knew all the arts except the art of governing."

In his reign, the turned and twisted woodwork of his father's day came to a softer, more delicately crafted beauty, and the characteristics of modern Renaissance ornament manifested themselves in geometrically patterned arrangements and a growing use of inlay. The Great Hall (still the most important feature of the majestic English home) was then indeed a thing of stately splendor—rich with tapestries and hangings, warm with panelling, exquisite with ornamental ceilings, mantel pieces and lofty bay windows.

And today for the embellishment of Jacobean interiors, even in the period of their fullest beauty, it may be truly said that Cheney Brothers have produced decorative fabrics which are as appropriate and authoritative as they are charming.

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*Columbus demonstrating with the egg at a banquet in Toledo, 1493. A 16th century engraving by De Bry, and one of the earliest pictures of Columbus.*

## WHEN COLUMBUS FAILED

A NEW trade-route to India and Cathay that Europe might have silk—a route freed from the sword of the then all-conquering Turk who warred against Christendom! *This* was the object of that fateful voyage which, through Columbus, gave America to the world. Columbus had failed—had failed but had yet succeeded in an accomplishment beside which the need for silk by brilliant Venice, by wondrous Florence was inconsequent indeed.

Venice and Florence! Radiant cities were these—cities rich with luxury, ablaze with grandeur. Mercers and dressmakers there held rank as artists. There, gorgeous silken textures, beautiful silken designs grew to a splendor before unprecedented, while Brocades flourished and marvelous effects in weaving were obtained. Watered silks,

Taffeta, Cloth of Gold, raised foliage, stamped upon velvet backgrounds, were popular; hand-painted, transparent colorings on gilded silk as well. And the love of such treasure-cloths spread through Europe.

Is it surprising that when the victorious Turk stood at the land-gates of the East and stopped the current of such "silks desired" that a sea-route to India became imperative? It was discovered, not by Columbus, but by Vasco di Gama. In 1497 he rounded the Cape of Good Hope and the "freedom of silk" was won.

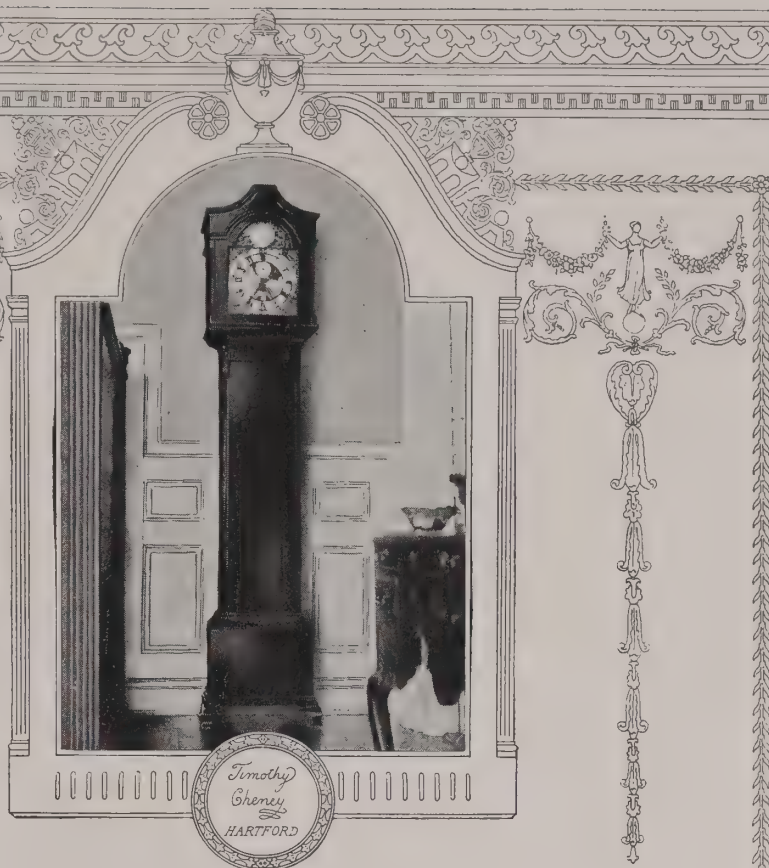
The development of decorative silks is one of the most interesting chapters in silk history. And the beautiful examples manufactured by Cheney Brothers will be found fully appropriate for whatever loveliness of setting they are called upon to adorn.

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SILKS**





*Clock by Timothy Cheney with a replica of his mark as engraved on the face of its dial.*

## TIMOTHY CHENEY AND HIS CRAFT

THE reputation for conscientious workmanship which surrounds the name Cheney leads further back than those particular Cheney brothers who first produced Cheney Silks. It extends to Timothy Cheney himself, to Benjamin Cheney, his brother, to Elisha, son of Benjamin, ("who cut out the wooden cogs with his pen-knife") and to Olcott, the third generation of Cheney clock-makers.

Timothy Cheney, perhaps the best known maker of "Cheney Clocks," appears to have been an active, patriotic soul. When the Revolutionary War broke out he was made captain of the town militia, and he marched on an order from the Captain General of Connecticut to the relief of the Continental Army in New York. On arriving there, however, he was set to the making of granular sieves for powder by order of "His Honor, the Governor," missing, it is true, his military pay but thriftily obtaining it afterwards "by petition."

Timothy Cheney made wooden clocks. He was the grandfather of the original Cheney

Brothers; and he lived in a time when the beauty of clocks was greatly important in the furnishing of the home—costing, indeed, as much as from "ten to twenty pounds." It was in that gracious Colonial Period, distinguished alike for the crafty line and simple charm of its houses and furnishings; and in the company of men who adorned it, Timothy Cheney's name attains an honored place. Less known, as were his clocks, than those of Bagnall, Claggett or East, and of course without pretension to rank with the masterpieces of Chippendale, Heppelwhite, or Sheraton, his clocks were yet of high repute—and worthily so. Even now they keep time faithfully and preserve the spirit of their proportioned beauty—a century and a half since first they tolled the hours.

In this relation it may be appropriate to say that Cheney Silks, produced today in that same "Five Miles District" where Timothy Cheney lived and worked, reflect the conscientious spirit which inspired his Colonial clocks—the spirit to make worthily and well.

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## MARCO POLO -THE ADVENTUROUS

A JOURNEY to distant China, whose period was three and a half years! It was a fitting preface to the life of that adventuring discoverer, Marco Polo, who, at fifteen, set forth with his father on their historic visit to the court of Kublai Khan—the "Great Khan" who "sent his emissaries forward forty days' journey to welcome them."

Kublai was the grandson of the mighty Ghengis Khan before whose sword even that of Alexander the Great, himself, seemed inconsequent; and to Marco, Kublai Khan displayed a rare constancy of friendship. Indeed, during the years of Marco's service the adventurer was sent on various missions to Tibet, India, Abyssinia, Borneo, the Philippines, Madagascar, the Malay Peninsula, and the Province of Russia. Marco, in fact, was even appointed by the Khan to act as deputy governor of the city of Yang-cheu-fu, holding the office for three years.

In his travels throughout China, Polo speaks continuously of the production of raw silk and its manufacture into "tissues of gold", as well as many other kinds and colors of silk. In India, too, he was observant: "There is a great traffic of merchants with their goods this way. They descend some eighteen days from Baudas and then come to a certain city called Kisi, where they enter the Sea of India. In Baudas they weave many different kinds of silk stuffs and brocades, such as *nasich*, and *nac*, and *cramoisy*, and many another beautiful tissue, richly wrought with figures of beasts and birds."

Marco Polo returned at length to Venice, after a long service to the mighty Khan.  
All

### CHENEY SILKS

*The map reproduced above is part of the famous Catalan one of 1375. In this Marco Polo's influence, not necessarily on geography but on map making, is seen to the greatest advantage. It is an endeavor to represent the known world on the basis of collected facts.*





MARCO POLO'S GALLEY GOING INTO ACTION AT CURZOLA  
A representation of a naval battle fought between Venetians and  
Genoese—at which Marco Polo was defeated and captured.  
—From a print of the period.



## MARCO POLO—THE ADVENTUROUS

All his party were dressed in rags, but the clothes concealed fabulous treasures in precious stones. Their friends, indeed, looked askance at them; but the Polos prepared a surprise—a banquet where their guests were received in garments of crimson satin, which were varied at intervals with those of crimson damask, and of crimson velvet—the cast-off garments being distributed to the company as they were relinquished. Finally were displayed the disdained rags from whose open seams sparkled rubies, pearls and diamonds—the harvest of the adventurers' magnificent wanderings!

From this instant the Polos enjoyed a tremendous popularity, Marco being later put in command of the Venetian fleet. But defeat awaited him and a Genoan prison—though even here he became a popular idol, the Genoese flocking to hear his remarkable story.

To Polo was due, in a great measure, the development of the silk industry in the United States; for the descriptions of his voyage awakened emulation in others, and great discovering voyages were taken and new sea routes achieved to the silk lands of the East. To Marco Polo, too, the oriental influence in western design may measurably be traced; and to this degree there may be said to be a far echo of Marco in the oriental motifs which distinguish various of the silks for decorative purposes produced by Cheney Brothers.

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The border decoration is from a cashmere scarf in the India Museum. "In Baudas they weave many different kinds of silk stuffs and brocades . . . richly wrought with figures of beasts and birds."—From the Book of Marco Polo.

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*This illustration represents a design that is a 12½ inch repeat in width of 50 inch goods*

## A JACQUARD VELVET\* AFTER THE MANNER OF A GENOESE CUT VELVET

**H**ERE is a new achievement in American weaving—with all the characteristics of a hand-cut velvet.

The particular design shown is of the Italian Renaissance, and is truthful to the smallest detail. There are many other designs in this same type of fabric.

These new velvets are made with back grounds which contrast with the design—

also in monotone effects. The pile is short, made of an excellent grade of silk and therefore has superior wearing qualities for furniture coverings.

In matters of color, design, construction and value we feel that we can recommend these velvets most highly to those who are seeking the unusually beautiful and meritorious.

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\*Our trade name for these goods is Pompeian Velvet.



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*Kubla Khan makes inquiry about Japan of a Korean Physician, Cho-I. (Marco Polo is seen on the right)*

*"In Xanadu did Kubla Khan  
A stately pleasure-dome decree  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea."*

SO wrote the poet, Coleridge, recording for literature "the insubstantial fabric of a dream" in words which for fantastic imagery are possibly unequalled upon the pages of genius. As to the palace so conceived, it seems fantastic to speculate upon it. Yet what a panorama of historical movement it would bring before us, and what an evolution of decorative style could thus be visioned, compelled by the events.

One in imagination would see the mighty armies of Ghengis, of Ogotai and Batu, his son and grandson, moving to their triumphs over Mongolia, China, Persia, India, the Caucasus, Poland, Silesia, Hungary, Russia. And by comparing decorative styles before and after these achievements one would be rewarded by a suggestion, at least, of their effect upon textiles. We would discover how strongly Persian decorations reflected Chinese influence. We

would appreciate how, as the tide of conquest swept westward, the Persian-Chinese influence flowed with it. Gradually we would find the geometrical compartments and figure-groups to disappear and to be surrounded later by a wealth of flower and leaf-motifs. Parallel with this and doubtless influenced by it we could discern the development of verdure ornament, crudely rectangular in Kubla's time, but more varied and vivid in the late 15th and 16th centuries.

Finally we would come to see how closely the textiles in Kubla's\* palace, in their decorative aspects, might suggest designs not unfamiliar with the motifs in our own homes. For many of the beautiful fabrics produced by Cheney Brothers whisper a far faint echo of the ancient conquerors—and perhaps even of those stately interiors which were Kubla's pleasure-dome.

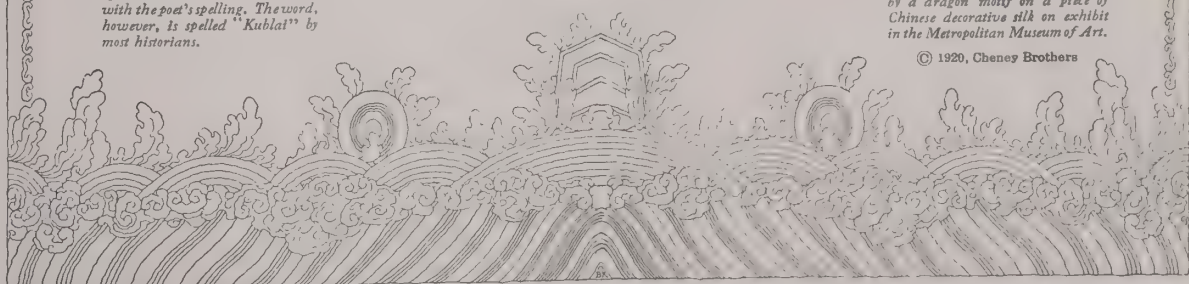
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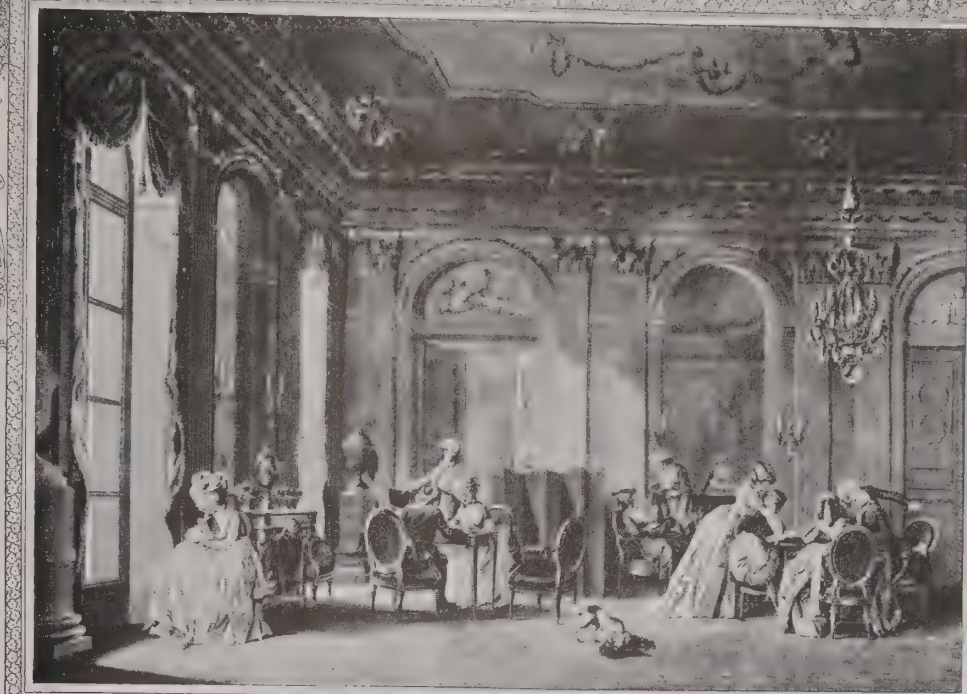
\*Spelt "Kubla" here to conform with the poet's spelling. The word, however, is spelled "Kublai" by most historians.

The decorative border was suggested by a dragon motif on a piece of Chinese decorative silk on exhibit in the Metropolitan Museum of Art.

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*L'Assemblée au Salon. An engraving by Deguevauciller from the painting by N. Lavreine*

## THE GENESIS of the MODERN DRAWING ROOM

**A**NCESTORED at once by France and by England, through Grand Salon as by family sitting room, the modern drawing-room is the product of sources which, widely differing, owe their origin to a single root.

The Drawing-Room sprang from the Great Hall (the "Grande Salle," as it was called in France) where Barons and their retainers roystered and from whose freer pleasures the ladies at some time found it convenient to withdraw. Thus in England came the Withdrawing Room which, originally the bedchamber of Lord and Lady, came later to be screened off and apporportioned to the Lady and her damsels.

Parallel with this development came that in France—and here we see the nobleman ceremoniously disporting himself in his Grande Salle, and more socially in his bedroom. Then, to this latter room came to be introduced, after the example set by Italy, the Cabinet. And from these rooms it was that, at the beginning of the 18th century, came the definite divisions, Salon

de la Compagnie and Salon de la Famille—the last becoming the family apartment, like the English drawing-room.

The drawing-room at its most beautied supremacy was probably represented by the Grand Salon of the Court of Louis XV. Here it was at its most stately and vivacious phase—though lacking the caprice, the intimacy of the modern drawing-room. This latter, with its soft color, the informality of its arrangements, and its beautiful investitures of decorative art has more and more combined the beauty of the Salon de la Compagnie with the comfort of the Salon de la Famille; and in this development of decorative beauty as of humanizing influence, silks have borne their satisfying share.

In this regard, too, it may be truly said that the beautiful decorative silks produced by Cheney Brothers—particularly those typical of the various Louis periods—have entered importantly into the development of the drawing-room as we know it in America today.

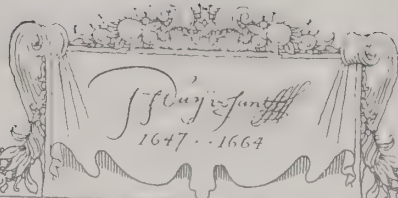
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*Peter Stuyvesant's Army Entering New Amsterdam*

## THE DUTCH COLONIAL STYLE AND THE INFLUENCE OF PETER STUYVESANT

WHEN Peter Stuyvesant was Governor of New Amsterdam, as New York first was called, the commerce of the Netherlands was at its full and splendid tide; and New Amsterdam expressed in its customs as in its architecture the spirit of the Low Countries qualified by the necessities of pioneer life.

In 1647 when Stuyvesant came to New Amsterdam the houses were merely wooden ones which had thatched roofs. As commerce grew however, so too did wealth, and brought to the burghers' homes many a fairied fabric from the East. As for the quaint, Dutch housewives, let them be trusted to add a prideful touch. Thus Mrs. Van Varick's chimney cloths and curtains (which matched, if you please) were of green serge with silk fringe and flowered crimson gauze... "and she had flowered carpet stitched with gold!"

Indeed, the character of furnishings throughout Massachusetts, Connecticut and Rhode Island (colonized mostly by Puritans who had left Holland),

of Pennsylvania, New Jersey and Delaware (which represented mixed Dutch and English influences) as well as those of New Amsterdam, were essentially Dutch in character. Straight lines were molded into curves, rectangular forms where possible, were modified or abandoned, while the dominant feature of the new form was the use of the Cyma curve in chair-backs, cabriole-legs, scroll-tops of high-boys, secretaries and cupboards.

Through all this era of increasing opulence stumped old Peter Stuyvesant with his wonderful wooden leg, adorned with its silver rims, studs, bands and most probably bullion lace. Under his government the community of Manhattan Island first began to display real progress, and there is no question that, due to his energy and initiative the Dutch decorative influence remained so strongly rooted that it peeps curiously here and there from many of the decorative furnishings and fabrics which line our homes today; and therefore, from many of the decorative silks produced by Cheney Brothers.

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*The signature of Peter Stuyvesant with dates of his administration appear at the top of this page*

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*Canterbury Cathedral—This view is taken from the North Aisle of Choir, of which William of Sens completed four pillars.*

## FRENCH INFLUENCE *on* ENGLISH GOTHIC STYLES

**H**OW the destruction of a single building can influence a nation's architecture is a fact attested by history; and the Canterbury Cathedral fire in 1174 provided a notable instance.

Hopelessly defaced by this great conflagration the cathedral presented an important problem to rebuilding skill; and William of Sens, a French architect, was invited to England, that he might reconstruct the beauty destroyed. His hand sowed, then, in British architecture, a seed of change which extended to Westminster Abbey itself—a seed whose harvest spread so greatly that, toward the close of the 13th century scarcely a trace of ancient English architectural style maintained itself in England.

French forms had become dominant. Thenceforward, for a space in both countries, the early pointed arch developed into the geometrical style and this in turn to the later decorated style. And France it was always who led the way—a fact clearly illustrated by the choir and transepts of Le Mans Cathedral (1217-1254), the choir of Amiens Cathedral (1244-1288),

the choir of Beauvais (1225-1270)—these all being of earlier period than English buildings of corresponding style and undoubtedly influencing them.

In 1338 occurred yet another determiner of architectural change. The Hundred Years' War was ushered in and England's troops, led by their sovereign, Edward Plantagenet, third of his name, invaded France. Now this invasion unquestionably had—through the impressions formed in minds of King and followers— notable reactions upon England's structures. And these impressions were to bear fruit, to quote a single instance, in the Chapel of Saint Stephen in the Palace of Westminster—the magnificent conclusion of which the St. Chapelle of Paris inspired Edward to accomplish.

The influence of France has been great upon the arts. In the field of decorative silk today her influence is widely felt; and, nowhere, perhaps, is this more effectively illustrated than in many of the decorative and upholstery silks produced by Cheney Brothers.

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*Philippa of Hainault, Queen of Edward III*

## HOW THE POVERTY OF EDWARD III AFFECTED WEAVING IN ENGLAND

"**B**LESSED be the memory of King Edward III and Philippa of Hainault, his Queen, who first invented clothes." So wrote an old monkish chronicler in regard to that King and Queen who, while safely guiltless of originating raiment, were unquestionably responsible for the rebirth of weaving in England.

The King's reasons were potent ones. The first was his Queen, who seems to have been a forthright woman and, coming from the Netherlands, naturally interested in the products of Flemish looms. So forceful in character indeed, was Philippa that she induced the redoubtable Edward to import numbers of Flemish weavers into England, against both the protests of the powerful Guilds and the actual laws of the realm.

The King's second reason was no less compelling. His financial need was great, and he saw through the King's Levy, imposed on a successful weaving

industry, the possibilities of great profit. Thus we find his emissaries scattering florins and giving sumptuous dinners among the Flemish journeymen and their apprentices in the Netherlands, while instilling a truly modern spirit of discontent.

"Why not," these emissaries asked, according to the old historian, Fuller, "leave the long hours and the hard masters, the herring and mildewed cheese, and come to a land where all can feed upon beef and mutton-feed until nothing but fulness can stint the stomach?" Naturally, the weavers came. Laws were passed in their favor and their industry flourished exceedingly; and even the silk fabrics of today owe something to the evolution of the weaving art effected by these wool craftsmen of the Netherlands. So the decorative silks produced by Cheney Brothers doubtless in their turn possess woven virtues, the foundation of which, to some extent at least, was laid by these old workers of another day.

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*The decorative border is taken from the garter of Queen Philippa of Hainault, which is now in the British Museum.*





*An ancient mosaic in the Church of La Martorana at Palermo, representing Christ placing a crown on head of Roger II (the Norman) King of Sicily.*

## ROGER THE NORMAN AND HIS INFLUENCE ON SILK

IT is strange to think that one who was a direct descendant of the ancient Vikings should be responsible for the foundation of the silk industry in Western Europe. Yet to Roger the Norman, King of Sicily, more perhaps than any other personage this may be ascribed—as may be also, in a certain measure, the development of the industry in America today.

A fighter all his life, Roger was personally of tall and powerful build, possessing long fair hair with a full beard; and in Palermo "that city of all the elegances", (to use old Edresi's description) his palace was a wonderful thing to behold. Rare indeed were its enclosed gardens, its sumptuous and multi-colored carpets, its palfreys with saddles and bridles of gold; and it housed no servant who was not clothed in silk! How could such a sovereign overlook those great silken centers, Thebes and Corinth, heavy with treasure—and helpless?

Taking advantage of the fall of Byzantium to Dandolo of Venice, Roger attacked, conquered and sacked them, though his eye was upon a far more valuable plunder than that of the actual silk itself. He coveted the weavers and their skill; and these he transported with their wives, their children, the silk worms, and the sprouts of the mulberry tree to Sicily, where the craftsmen resumed their industry under the most favorable auspices. In this way spread the art of silk to Southern Italy (over which Roger reigned), then to Western Europe; and indirectly to America itself.

Thus through Roger, the redoubtable Norman, we have indirectly inherited so many of the delightfully quaint representations upon silk which owe their origins to Byzantine and Saracenic sources, and are so authoritatively represented on various of the decorative and upholstery silks produced by Cheney Brothers.

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MOSQUE OF S. SOPHIA, CONSTANTINOPLE

*Considered to be the finest example of Persian-Byzantine architecture extant. At the extreme end is an old mosaic of Our Lord, which is commencing to show through the whitewash, with which the Turks covered it centuries ago. The legend has it, that when the face of Christ becomes revealed, the Moslem will be no longer in Constantinople . . . In the light of present happenings this old belief is interesting.*



## PERSIAN INFLUENCE ON BYZANTINE ART

THAT the fabric, silk, has vitally affected the decorative development of various nations is nowhere more clearly illustrated than in the case of the Byzantine Empire in Justinian's reign.

Constantinople then was indeed a mighty center of commerce, and there the Asiatic love for dress was resplendently exhibited. But the gorgeous silks so well loved by the Byzantines came in the most part from the farther East through the intermediary of the Persians, who loomed them and passed them along.

To this condition of economic dependence Justinian objected, coveting also the material advantages of successful manufacture; and the story goes that at his direction two Persian monks long familiar with China revisited that distant empire and concealing the object of their voyage — both the silkworm eggs and the

sprouts of the mulberry tree—in their bamboo staffs, returned to Justinian.

This is but legend; true it is, however, that from Justinian's reign Constantinople became the European center of silk cultivation. He imported weavers from Persia; and these, affected by their new environment, immediately commenced to express the dominant characters of Christianity in their designs, while bringing from Syria and Persia the tendency to interpret nature-motifs decoratively, to show fantastic animals and flowers quaintly transformed into patterns, or framed in circular bands and geometrical compartments.

Thus the influences of the two races became blended in decorative art; and may even today be seen in many of the beautiful upholstery and decorative silks produced in this country — particularly by Cheney Brothers.

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*Blackbeard, the Pirate, from an old print. The background panel is a representation of the "Coast of Guiney", showing ships captured by Captain Bartholomew Roberts and was drawn by B. Cole in 1721*

## WHEN THE JOLLY ROGER FLEW

AMONG the varied influences affecting American decorative art it seems strange indeed to find included those of the early buccaneers and pirates. Yet so it is; and accordingly it is interesting to turn a glance in their direction.

They sprang in direct line from the ancient privateers first countenanced by Queen Elizabeth; from Frobisher, Davis, Drake, in fact. Taking advantage of the unsettled conditions created by the privateers' activities, the buccaneers followed. The greatest of these was the famous Captain Henry Morgan who plundered Panama to the tune of 260,000 pieces of eight and who destroyed 2000 cedar houses "of magnificent building" for which he was actually created Sir Henry Morgan.

Beside this personage, Blackbeard and Captain Kidd appear tawdry enough; yet it is to such

as these that America is indebted for the first beauty of her interior settings. Through them the island of Madagascar, mart and pleasure-ground of the sea plunderers became stocked with pirate-treasure; and thence the shrewd merchants of New Amsterdam quested, exchanging their cargoes for those of the pirates. Thus were the quiet houses of New Amsterdam bedecked with carpets, carved furniture and ivory, rare fabrics of silk and cotton, jewels and gems of the costliest workmanship.

In this way even the old marauders are responsible for bringing to our land influences of beauty which have helped form the foundation of our heightened standards of taste today, and so doubtless, in a due degree, have proved a far off influence in the appreciation given to the fidelity and beauty of design found in the Decorative and Upholstery Silks produced by Cheney Brothers.

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*The burning of the Philadelphia in the harbor of Tripoli;  
from an old print.*

## AMERICA'S FREEDOM OF THE SEAS

WHEN Commander Preble struck his great blow at the Barbary pirates, he provided the setting for one of the world's epics of romantic heroism. He also took the first real step to free for all time the commerce in silk between the old and new worlds.

The Barbary pirates had for centuries terrorized the Mediterranean—and English, French, Dutch, Danish, Swedish, and American alike were victims; though alone among the nations, America refused tribute. Finally this nation ordered an attack upon the pirates. Two attempts failed and even a third expedition under Commander Preble developed unpromisingly at the beginning. In the harbor of Tripoli the *Philadelphia* struck a reef and was captured by the Tripolitans. It was a catastrophe, for the craft represented a third of the American force. Preble, however, made immediate plans for the destruction of the captured ship. Lieutenant Decatur was chosen as the leader of this enterprise. He was only 24 years old, but he possessed prudence combined with daring

and resourcefulness. In the little *Intrepid* he made his voyage, cooped up with his crew in a tiny cabin—"the seamen stowed like herrings upon a platform laid across the water casks." Under the pretense of losing anchors in a gale, he stole into the harbor where the *Philadelphia* lay, ran a line aboard, and ordered the assault. Decatur fired the ship, made his escape, and won for this exploit, a sword of honor from Congress. Afterwards substantial damage was inflicted upon Tripoli, and a satisfactory peace proclaimed; the conscience of Europe becoming awakened through the American effort. From that moment the power of the Barbarian pirates commenced to wane.

Thus we can say that from American determination and bravery, commerce was freed and the American silk industry permitted natural growth—bringing to thousands of American homes variously beautiful fabrics; among which the upholstery and decorative silks produced by Cheney Brothers bear an honored place.

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## A LOUIS XVI SATIN DAMASK DESIGNED BY HOLZACH

THE presentation of this new Satin Damask, whose exceptional beauty is evident, marks a distinct step in American textile art. It was designed by Holzach, a Jacquard designer considered, while living, to be the finest in France; and in this work he has achieved what possibly is the finest design of the Louis XVI Period ever produced.

The pattern is a single repeat, 82 inches long by 50 inches wide, and the most exacting attention to detail was given throughout the pro-

duction of this splendid fabric; indeed several months were demanded for its completion. It is carried in stock in a limited range of colors, and commissions for special colors will be executed to order.

In transferring the work of Holzach to modern decorative and upholstery silks, Cheney Brothers believe it is not too much to say that one more notable achievement has been recorded in the history of silk development in America.

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Old Print from "Histoire de Constantinople" (the life of Alexius I) by Anna Comnena, his first daughter, showing Alexius and the Varangian Guard.

## WESTERN DECORATION AND THE VARANGIAN GUARD

THE spread of decorative art in the countries of Western Europe was accomplished through many sources—through commerce, through political connection, and doubtless, too, through a progressive infiltration of Byzantine elements, forwarded in some measure by the old Varangian Guard of the Byzantine Empire.

This body occupies a picturesque place in the history of mercenary warfare. Descended from the original Norse warriors who over-ran part of Russia, they were augmented by adventurous Danes and English, and these, driven forth by the oppression of William the Norman, visited every coast that offered hope of liberty or revenge. Finally they were entertained in the service of the Greek emperor, who made them his personal guard.

Such were the men who faced the Normans, when under their leader, Robert Guiscard, they

laid siege to Durazzo, but the Varangians, carried away by their fiery courage, charged the enemy before the rest of Alexius' troops had formed their line of battle. The fight was lost; and many of them scattered to their homes, as to other lands—doubtless with some of their Byzantine belongings. After this happening, at all events, the Byzantine influence spread markedly in the west—and particularly in Scandinavia and in Russia.

We are not, of course, asserting that the Varangian Guard had any dominating influence upon western decoration. But we feel that speculation upon the subject is at least interesting; and whenever one sees a particularly striking Byzantine note in some decorative or upholstery silk produced by Cheney Brothers it is fascinating to think that its presence may be remotely traced to some old hard-handed warrior who fought valiantly for his emperor-employer against the Norman hosts.

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VENICE—from an old print

## TITIAN AND THE REVOLUTION OF COLOUR

THE revolutionary tendency of Titian, the Venetian painter who "cared supremely for light and colour and atmosphere", brought into existence during the fifteenth century a remarkable school of colourists. They seized upon the new process of oils, said to have been brought them from Flanders, and made it their own; using colour not only as a decorative vesture, but as the very body and soul of the painting. It is scarcely possible to go further than they did in this direction without arriving at modern impressionism.

Climate exercised a vast influence by giving its peculiar character to Venetian art, and certainly it is not surprising that Titian, viewing from his home the languorous lagoons and the white-topped Alps, flooded his canvases with colour. His work "lives supremely rich and glowing—full of romantic and poetic feeling"; his subjects "love and music, nature and life."

Titian retained his position as acknowledged head of the school until the end of his ninety-

nine years. But such stimulating influence could not die, and the use of colour as an instrument of expression distinguished Rubens—of a later day—as the Flemish Titian. This painter heightened the effects of his figures by the colourful accessories with which he surrounded them—"the magnificence of lustrous silks, embroidered simars, golden brocades, modern and antique draperies . . . an inexhaustible accumulation of arms, standards, colonnades, Venetian stairways, temples, canopies, ships, animals, and every novel and surprising scenery, as if outside ordinary nature, he possessed the key of a thousand times richer nature, whereon his magician's hand might draw forever."

In these works the poignant sense of beauty, the fugitive mood, is caught and held forever. So full a source of inspiration could but give rise to a freer use of colour in decorative art to come—as there is apparent today in the Decorative and Upholstery Silks of Cheney Brothers an evidence of the jewel-like touch of the Venetians.

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CHENEY  
SILKS

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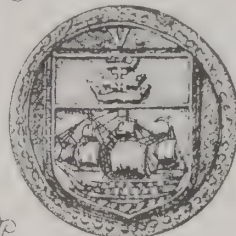




Seal of the Hull Court of the Merchant Adventurers of England



The Hall of Merchants' Company of York



Seal of the Hull Merchants' Company

## "ACTS OBSERVED AND KEEPIT"

AS ancient as the trades themselves is the association of artisans. Societies for the mutual protection of the workers and their varied crafts were known in the Middle Ages as guilds—flourishing in Italy, the north of Gaul, and beyond the Rhine.

In England, first and most powerful was the Weavers' Guild, under the immediate protection of the Crown itself. For as England seemed unable to produce the finer woolen cloths, which were being made in the low countries, Edward III invited skilled workmen from Flanders, and promised them protection if they would exercise their calling among his subjects. As Flanders was in a condition of great unrest, many responded to the call, and eventually these workers banded together in a guild that was destined to influence the art of the clothworkers through the ages.

The foundation of trade rules and ethics was laid in the Hull Weavers' ordinances, which remained from 1490 to 1673. Their statutes dealt with such important matters as "insufficient work, delaying work, the size of plaids,

means to carry on business, and the price of work." These acts were "to be observed and keepit among the brethren of the Weaver Craft in all tyme cuming"—the penalty for disobedience being the payment of one or two pounds of wax, half each to the "light of St. Peter" and to the Town Chamber.

And the ordinances remained, altho under Henry I the Weavers enjoyed "libertie and customs" of their own. There seems to have prevailed an ambition to create the finest imaginable fabrics, and to dignify the weaving profession to a standard scarcely excelled by any of the arts of the time. Undoubtedly they believed their rules fair and fitting for weavers of "all tyme cuming"—and even today a number of their ordinances live again in the best of contemporary work. Thus Cheney Brothers, in the production of Cheney Silks, have endeavored to observe in all faithfulness the rule of careful devising, perfect workmanship, and superior quality—nowhere more apparent than in the Decorative and Upholstery Silks achieved by them.

## CHENEY BROTHERS

4th Avenue at 18th Street, New York

# CHENEY SILKS





## CHENEY SILKS

*Bleak Winter passes; revealing colours of Easter  
in a purple haze of massed wild violets, a sun-  
gold jonquil—the glowing breast of the robin  
against a delicate tracery of new green leaves.*

So, too, the spirit of Springtime emerges in the gracious tints of new Cheney Silks, fashioned to brighten and refresh winter-weary homes . . . Fabrics indescribably lovely take the names Florentine, Geisha, Shikii, Mysore, Sweetbriar, and Satin—and these, while designed primarily for decorative and upholstery purposes, lend distinctive charm as well, to teagown, blouse, or lingerie . . . To the imaginative, these fabrics suggest charming screens, lampshades, hangings, table-scarves, and cushions. And it is gratifying to know that such effects may be gained at a moderate cost.

Cheney Printed Silks are everywhere obtainable in dress-goods and decorating departments.

CHENEY BROTHERS  
*New York*





## A SATIN DAMASK OF THE DIRECTOIRE PERIOD

REMINISCENT of the Directoire is this Satin Damask copied from a design originated in that period of transition between Louis XVI and the Empire.

The decorative influences of the time were founded upon the art of the ancient republics—Greece and Rome. The antique taste was cultivated; emblems and symbols came into favor;

prints and pictures depicting scenes of the hour replaced the paintings of Boucher and Fragonard.

The design herewith presented is considered one of the purest and most beautiful examples of Directoire patterning. Thus interiors inspired by the tendencies of the time find harmonious completion in this unusually fine Damask. It can be obtained in a limited range of colors.

*The panel is 25 x 90 inches.*

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## AN ITALIAN RENAISSANCE DESIGN IN ANTIQUE DAMASK

**H**ERE is a pattern conceived in the fifteenth century, when the Renaissance movement arose in Italy, spreading from thence to France, Germany and England, and over the whole of Western Europe.

The main features of the style were the classic orders—the Doric, Ionic and Corinthian—which were often used decoratively.

In this connection, the Antique Damask of the period, recently copied by Cheney Brothers, in accurate reproduction of the original, will undoubtedly be welcomed as especially fitting for present decorative and upholstery purposes. A limited range of colours is obtainable, and special shade requirements will be met upon order.

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## A 17TH CENTURY SPANISH DAMASK

THE influence of Spanish decoration, distinguishable in almost every phase of the prevailing mode, appears in pleasing manner in this authoritative 17th Century design, developed in heavy silk damask.

The Spanish Renaissance style, divided into three periods, and originally founded on Gothic forms, was influenced to some extent by the exuberant fancy of the Moors, producing a style both rich and poetic. Chief expositors of the classical middle period were the architects Berruguete and Herrera, the latter a pupil of Michael Angelo.

This exact reproduction of what is undoubtedly a true example of the 17th Century patterning is presented by Cheney Brothers. . . . It may be permissible to mention also that every period in the history of design—every period worthy of the name—has been subjected to painstaking research by the Master Weavers, that their looms may supply correct reproductions or adaptations in fine decorative and upholstery silks.

The Spanish damask herewith described, as well as others dealing with this period are obtainable in several color combinations.

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*Keeler*





### A STRIPED DAMASK—LOUIS XVI

THE graceful influence of Marie Antoinette is everywhere apparent in the decorative style of the Louis XVI period, which gave inspiration for this striped damask . . .

Coming to France the wife of the young dauphin, Marie Antoinette shortly retired to the Petit Trianon in protest against the artificialities of the court. Here she established a rustic environment which accounts for the mode of pastoral motifs—the use of scythes, rakes, spades and trowels in pleasing design,

all in conjunction with musical instruments such as pipes, flutes, drums and lyres; for she loved music.

She brought to French art a delicacy and daintiness of design which, considered in relation to style, holds a piquant and highly individual charm.

The damask herewith presented is adapted by Cheney Brothers from a favored pattern of the period, and may be obtained in several different color harmonies.

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*An old print of St. Pierre, Caen, Normandy, France, built about 1170.*

## THE INFLUENCE OF ARCHITECTURE ON TEXTILE DESIGN

IN following the fabric design of any given period in the history of art, one finds it closely correlated with the architecture of that period—since all the arts are more or less interdependent.

Occasionally, as during the Renaissance, the most famous artists were at once painters, sculptors, architects, craftsmen and designers. Raphael was not only a great painter but an architect as well and the greatest designer of tapestries of his age.

In the Gothic period, the architectural feeling of verticality is reflected in hangings and tapestries. Upright figures were used and vertical hatchings accentuated the vertical designs. In Venice, designs in satin upon cut velvet grounds are taken from Gothic ironwork and stained glass windows.

Balance was the keynote of Renaissance art. Following this, the Baroque of the 17th Century

introduced patterns for damasks, brocades and velvets which were sculptural in style—as were architecture, paintings and tapestries. Then came the periods of Louis XIV, Louis XV and Louis XVI, the time of the Empire and of the Directoire, and the various English styles, each producing fabrics with identifying characteristics, closely allied to the architecture of the respective periods. During the time of Louis XV, architectural Rococo fragments, together with cascades, rocks and trees, were often capriciously and charmingly introduced into fabric design.

These are a few of the influences which Cheney Brothers have studied in the production of fine silken fabrics. And aside from remarkable workmanship, the Decorative and Upholstery silks which they present are especially interesting as true reflections of period design.

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*The Great Khan (Bazaar) at Damascus*  
(From an old engraving)

*Motif from a Damascus Mosque*  
—XVI or XVII Century

## THE SILK MARKET AT DAMASCUS

**A**BOUT the twelfth century, the city of Damascus, long famous for her looms, outstripped all other places for beauty of design, and her silken textiles were everywhere in demand. Thus, traders fastened the name Damask or Damascen upon every silken fabric richly wrought and curiously patterned, no matter whence it came.

The renown of the city's bazaars attracted a myriad of caravans, bearing brilliant burdens from strange lands. Here one was ever pressed, hurried and confused by cries; the raucous voice of the mule-driver urged watchfulness; rich and poor were jostled in the crowd—beautiful women and their slaves, merchants, potentates, workmen and beasts—all were there from morning till night.

The goods displayed came from every quarter of the globe and were of an unbelievable variety; but "most important was silk, richly figured with fruits, quaint flowers, fantastic animals, and landscapes with patterns elaborately woven in colors or gold thread."

A number of these priceless fabrics, distributed through various countries, copied, and adapted from century to century, give inspiration today for interiors that express the inimitable charm of the East. In considering the possibilities of such interiors, it is gratifying to learn that adaptations of several ancient Damasks are available in Decorative and Upholstery Silks by Cheney Brothers.

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*View of the Chateau d'Anet and of the fountain, with Diane as a huntress*

## DIANE OF POITIERS HER INFLUENCE ON FRENCH DECORATION

THE accession of Henry II to the throne of France, in 1547, was virtually the beginning of the reign of beautiful Diane of Poitiers — it was she who dominated his mediocre intellect and controlled the destinies of the country.

As a patroness of the arts, of "les grandes choses," Diane's position was unique. Both Henry and his Queen, Catherine de Medici, favored the magnificence and grandeur borrowed from Italy and inherited from the court of Francis I; Diane's taste was feminine and particularly French.

To French artists alone she entrusted the creation of her exquisite chateau at Anet, a masterpiece later ruined by the Revolution. "Here was the famous Diana of the Hunt, of Goujon's, now in the Louvre; here were tapestries especially made, featuring stories of the huntress; they were made with rich borders, into which were woven her various devices, the crescents, the Greek triangular

deltas, the deer's horns, her ducal insignia and the initials H D, for Henry and Diane."

Anet was distinguished for the grace of its furnishings, as well as for its architecture and sculptures. The oak and walnut furniture of the time lost its semblance to the earlier Italian modeling, and became straight, smaller in scale, and less massive; the interest of the lovely Diane extended to every branch of craftsmanship; her enthusiasm brought about marked progress in wood carving, tapestry making and the manufacture of rich textiles.

Like a lingering summer fragrance, or a measure of exquisite music, lives the memory of Diane's influence—through each successive period of decorative art runs the thread of her individuality . . . Significant it is that the patterns devised at royal command, four centuries ago, are adapted and reproduced today by Cheney Brothers in their remarkable Decorative and Upholstery Silks.

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*Print showing King Louis XIV visiting the Gobelins manufactory*

## HOW THE PICTURE WEAVERS EARNED AN ENDURING NAME

"JEAN and Philibert Gobelin, merchant dyers of scarlet, who have left their name to this quarter of Paris and to the tapestry factory, had their works here at the end of the fifteenth century".

So runs the legend inscribed on the gate where the famous tapestries had their origin . . . fascinating it is to trace through the years the increasing prestige of the name. Actually, it was two Flemish weavers who established the tapestry works, when the Gobelins sold their dye-plant to become financiers. Yet the word "Gobelin" was applied to any picture tapestry of merit, even one woven in Flanders long before Jean Gobelin settled on the banks of the Bievre!

As sovereign followed sovereign, new policies and principles were introduced into the plant,

but the workmen, trained by tradition handed down from their fathers, maintained a uniform standard of excellence. The pride and skill with which they labored was to them a worthwhile artistry — its effect invaluable in the production of the celebrated tapestries.

Is it not this spirit of the workers which produces beautifully woven fabrics in our own country? For eighty-five years the employees of Cheney Brothers have lived and worked with the owners of the mill, that they might create silks worthy of a high ideal. And, as one thinks first of the Gobelins when tapestries are mentioned, so the thought of silk calls instantly to mind the name Cheney, and the remarkable Decorative and Upholstery Silks which they present.

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### A PERSIAN DAMASK OF UNUSUAL INTEREST

**R**ICH silks of Ispahan inspired this beautiful damask, in a design suggested by an ancient Persian myth.

The pattern represents the Tree of Life, the White *Hôm* Tree, supposed to give immortality to man. It is a favorite motif in Persian decoration.

This fabric holds deep tones of glow-

ing colour—a woven story of the mystery and romance of the East . . . . The reverse side is fully as interesting, giving the much wanted, light coloured ground with the pattern worked out in the brilliant tones shown here in the background. A limited range of colour combinations is now ready for distribution.

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## A SPANISH DAMASK OF THE SIXTEENTH CENTURY

THE decorative style developed in Spain during the sixteenth century owes much of its charm to a fortunate combination of influences. First, the Moors brought fame to the country with their textile stuffs, recreating the beauty and delicacy of Eastern design.

And the discovery of the New World had brought Spain to the zenith of

her power. Magnificence and luxury entered the spirit of her art, and the generous patronage of Charles V. gave added stimulus to the creation of graceful motifs . . . motifs that live today in damasks copied from those earlier fabrics. The damask shown above is distinguished by the painstaking craftsmanship of Cheney Brothers, and is available in a limited range of colors.

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